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Jan 4. 4. 743





# **SANSKRIT PROSODY EXPLAINED.**

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# SANSKRIT PROSODY

AND

## NUMERICAL SYMBOLS

### EXPLAINED

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NOBIS PRIMA SIT VIRTUS PERSPICUITAS.

—*Quinctil.* viii. 2.

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## PREFACE.

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SANSKRIT LITERATURE is chiefly in verse. The poems and plays, the histories and legends, treatises on law, divinity, astronomy, mathematicks, and indeed nearly all literature being in metre. The "Prosody is easy and beautiful," says Sir William Jones. "It is infinitely more rich and more varied," observes the learned Chézy, "than that of Greek; and has no syllables of doubtful quantity." The venerable Colebrooke (Essays ii. 62) speaks of the aid it affords in deciphering passages rendered obscure by the inaccuracy of the transcripts: he notices that the artifice of its construction is peculiar, and not devoid of ingenuity; and it is richer than that of any other language. Yet many who have attempted the study in India, guided by a Pandit, complain that the art is intricate. Indeed most of the aspirants have been disheartened (as I was at first); for the Prosody is overlaid with a profusion of pedantic refinements, arithmetical and superstitious. Most of the rules in the Sanskrit Prosodies are intended to guide composers, not learners.

In 1827, at Madras, at the desire of the College Board, I printed a short account of Telugu and Sanskrit Prosody. Ten years after, when I was in London, the learned Professor Rosen, who had edited Colebrooke's Essays, requested me to prepare a statement which he printed in the Asiatic Journal for 1837. This fell into the hands of a young German at Königsberg who had been reading Sanskrit for two years: and encouraged him. In 1855 Professor Wilson introduced him to me in London: he was Professor Theodor Goldstücker, whose skill in Sanskrit lore has in late years been acknowledged by learned brahmans in Bengal, Benares, and Lahore. He called upon me to prepare an easier and more complete volume for the use of students. Accordingly I have written the rules again, addressing the explanations to the beginner: who now can learn more in ten days than a pandit could have taught him in ten years.

Professor Francis Johnson has with his usual kindness superintended the printing of these pages.

Numerical Symbols are much used in Sanskrit books on Prosody, as well as regarding chronology. Of these I have subjoined an explanation: with some suggestions for a Memoria Technica in English.

C. P. B.

22, KILDARE GARDENS, LONDON,  
*April, 1860.*

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## ERRATA.

- P. 12, line 23, *read* भ्रष्टा  
24, „ 20, „ The Mallet to Destroy Delusion.

# SANSKRIT PROSODY EXPLAINED.

## INTRODUCTORY REMARKS.

The vowels a, i, u, ri, lu, are short: as in अतिशय atisaya मिलित milita, युधि yudhi, कृप kṛpa. The rest are long.

Short or breve is called लघु lag-hu or ह्रस्व hraswa, meaning 'light.' Long is called गुरु guru 'heavy,' or दीर्घ dirgha 'long.'

A breve becomes guru if followed by two consonants, as 'a' in अस्ति asti, or वक्र vakra. But the vowels Ri and Lri do not lengthen the preceding vowel. Thus सकृत् sākr̥t.

A breve is marked with an upright line 'l' thus; a tribrach, which we write UUU is marked lll. The long mark is U which we use for a breve. In Dēvanāgarī the character resembles the Persian hamza (ء), in Bengali is similar to the number for six in that alphabet.

But the language is pronounced as it is written, and the quantity of each syllable is evident to the eye: the marks for long and breve are therefore seldom used.

The letter य Y is always a consonant, and requires a vowel, as in दैत्य: dait-yah, कार्यं kār-yam, योगिन् yogin, शय्या śayyā. When the consonant न N is final, as in नलम् अब्रवीत् Nalām + abravīt, it does not suffer elision. (Nala. iv. 1).

Prosody is called छन्दः chhandah, that is, 'fancy, will, pleasure.'

Sanskrit Prosody is measured with feet, called gaṇa, denoted by letters, Ma, Ya, Ra, etc. fixed in days earlier than the Homeric age. M or Ma denoted a foot of three long syllables, as 'majestas' or 'Longini' or 'has sylvas.' Na is a tribrach of three breves like 'mulier' or 'avibus.' Eight such feet are give in the गणप्रसारः; or Table. To each I have added a Sanskrit and a Latin instance, having the same initial.

TABLE OF FEET.

NAME.		SYLLABLES.	EXAMPLE.	
मगणं	Ma	— — —	मन्त्राणां	Mantrāṇām
यगणं	Ya	U — —	यथार्थं	Yathārtham
रगणं	Ra	— U —	रक्षणं	Racshaṇam
सगणं	Sa	U U —	सहजं	Sahajam
तगणं	Ta	— — U	तन्त्राणि	Tantrāṇi
जगणं	Ja	U — U	जजाप	Jajāpa
भगणं	Bha	— U U	भङ्गुर	Bhanguram
नगणं	Na	U U U	नयति	Nayati

The Greek names, with Latin instances.

NAME.	SYLLABLES.	EXAMPLE.
Molossus	— — —	Mæcenas
Bacchius	U — —	'Ymetto
Creticus	— U —	Reddidi
Anapæstus	U U —	Similes
Antibacchius	— — U	Tentare
Amphibrachys	U — U	Juvabit
Dactylus	— U U	Bucula
Tribrachys	U U U	Nivea

In the three columns thus arranged in ancient times, the first has a long and a breve alternately; the second has two of each; the third has four.

The dactyl, in the present pages, will be marked B. The spondee will be marked — — as in Latin.

To aid the memory, a learned German friend has given me the following sentence: मायावी यतात्मा रावणः सहसा तन्वाणि जज्ञाप भावय नश्ति “The deceitful, self-controlling Ravana uttered his spells in haste, beginning with ‘Preserve us’” [from] death.

A long syllable is called Guru गुरु and a breve is लघु la-ghu: and the initials, L, G, are thus used:

गगं	gagam or	गा	gā	— —	spondæus.
ललं	la lam or	ला	lā	U U	pyrrhichius.
गलं	ga lam			— U	trochæus.
लगं	lagam			U —	iambus.

A line is called pāda or charaṇa, meaning a foot; four such form a padya or slok. A prosodial measure of two or three syllables is called gaṇa गण because it is counted; we call it a foot.

‘Aksharam,’ a ‘letter,’ also is a ‘syllable.’ संस्कृतं Samskru-tam, or गीर्वाणं Gīr-vā-nam (another name of the language) are called tri-literal, or words of three syllables. So is Aksha-ram.

All syllables are of a definite length, apparent to the eye; none are doubtful.

The last syllable of each line, in the uniform metres, is long by rule; but in practice is free.

“Pluta,” denoting ‘extension,’ is the name given to a quaver or protracted sound, used in chaunting the Vedas. In prosody it is merely a long syllable.



The native treatises are crowded with numerical expressions which make the art mysterious; but such devices merely impede the progress of the learner.

### ON THE ANUSHTUP.

The Tale of Nala commences thus: each line being divided into four parts.

आसीद् राजा । नलोनाम । वीरसेन । सुतोवली  
उपपन्नो । गुणैर् इष्टे । रूपवान् अ । शकोविदः

Asíd rājā | Nalō nāma | Vīra sēna | sutō bali  
Upapannō | guṇaîr ishtaî | rūpavān aś | va kōvidah

This is called the Anushtup sloka अनुष्टुप् which some consider the heroic metre. Each line contains sixteen syllables, and two lines are one slōk, or couplet.

There are four syllables in each quarter. The first and third quarters are free from rule: the second usually is ॐ — — with a free syllable: the third has ॐ — ॐ with a free syllable. Marking the free syllables with *x*, the line stands thus:

xxxx ॐ — — x xxxx ॐ — ॐ x

The learner should read several pages aloud, pausing after each quarter: and he will soon perceive the rhythm. After he has accomplished this, he can proceed as follows:

The second foot has five varieties. One is already seen: the others are exemplified in these passages of the same poem:

- — — Bk II. v. 6. न्यवेदयत् । ताम् अस्वस्थाम् | nya vēdayat | tām aswasthām  
— ॐ — I. 3. अश्वप्रियः । सत्यवादी | acsha priyah | satya vādī  
— ॐ ॐ I. 7. तस्मै प्रस । न्नो दमनः | tasmaî prasan | nō damanah  
ॐ ॐ ॐ XIV. 18. ब्रह्मर्षिभ्यः । श्रभविता | brahmārshibhya | ścha bhavitā

The five feet admissible in the second seat are Ma Ya Ra

Bha Na : which may be recollected in the words Mayūra bhānuh.

In p. 436 of a volume on Sanskrit Grammar printed in 1847, a couplet is quoted from the Laws of Manu :—

Āsid idam | tamo bhūtam | aprajñātam | a lakṣhaṇam  
a pratarkyam | a vijneyam | prasuptam i | vasarvatah.

And there is added, from the Rāmāyan,

Mā, Nishāda | pratishthām twam | agamah ṣā | ṣwatīh samāh  
Yat krauncha mi | thunād ékam | avadhīh kā | ma mohitam

The explanation of the *mètre* there given is erroneous : as are also those of two more instances, there shewn. The student should divide the lines into fours, and he will perceive the *mètre* with ease.

The remaining remarks on the Anushtup are not intended for beginners.

The rules already given will suffice for most of the slokas found in the Purāṇas. The following rules are observed in the Poems. The instances were selected by a Pandit from the Amara Kosha.

Each half line having eight syllables ; the first and last are free, marked *x* ; but the other six are subject to rule. Rule regarding the first half.

<i>xMYx</i>	<i>x</i> — — —	U— — — <i>x</i>	Utt   hānam paurushē tan   trē
YY	U— — —	U— — —	hrā   dinī vaj ram aśtrī   syāt
RY	— U — —	U— — —	Pu   lōmajā, Sachīndrā   n'ī'
TY	— — U — —	U— — —	Sap   tārchir damunāh sū   crah
JY	U— U — —	U— — —	Sa   twaram chapalam tūr   nam
BY	— U U — —	U— — —	Ni   tyāna varatāja   sram
MR	— — — —	— U — —	Abh   ram mēghō vārivā   hah

<i>xYRx</i>	<i>x</i> U-- --U-- <i>x</i>	E'   ca yōctyā pushpavan   tau
RR	--U-- --U--	Vah   nēr dwayōr jwāla kil   au
RM	--U-- ----	Siv   ā Bhavānī' Rudrā   ū'
MB	---- --UU	As   yōdyānam chaitrara   tham
YB	U-- --UU	Rō   hitāśvō vāyu sa   khah
RB	--U-- --UU	Kri   pīṭayōnir jvala   nō
TB	--U-- --UU	Ka   rinyō bhramuh capi   la
MN	---- UUU	Pan   chaité déva tara   vō
YN	U-- UUU	Gha   na jīmūta mudi   ra
RN	--U-- UUU	Vās   tōsh patis sura pa   tih
TN	--U-- UUU	Ka   ūinyō bhramu capi   té

These eighteen varieties are found in the first eight syllables : a few other variations occur, but are not approved as harmonious.

The second half, also containing eight syllables, has five variations : the first and last syllables alone remain free from rule.

<i>xMJx</i>	<i>x</i> ---- U-U <i>x</i>	Ag ādhasyā naghā guṇ   āh
TJ	--U-- U-U	San   kshiptaih prati samskri   taih
YJ	U-- --U-U	Sa   hachāryach chakutra   chit
BJ	--UU-- U-U	Sarv   ānāmu chi sūda   nah
JJ	U-U-- U-U	A   nuśrutya yathāma   ti

This last instance is from Kālidāsa's Jātica Chandrikā.

The halves are independent : any one of the former eighteen may be followed by any one of the latter five.

#### ON ELISION.

Each couplet consists of two lines, which in the manuscripts are united, thus (Gita i. 25) :

भीष्मद्रोणमुक्ताः सर्वेर्षा च महीषितामुवाचपार्थ पक्षीतान्समवेतान्कु-

कृति । २५ । अचापशस्त्रि ताभ्यार्थः पितृनयपितामहानाचाच्चात्-  
खान् etc.

Again in xv. 3:

अश्वत्यामेतं सुविह्वलमूषमसंगशास्त्रेण etc.

Here we see each half is run into one unbroken line: which European scholars divide, at the cæsura, into a couplet.

Where such elision occurs in the specimens now to be cited, two lines will be given: which are alike. Elsewhere a single line suffices.

### THE UNIFORM METRES.

These have four lines, scanned alike, in each verse: one in general use, runs thus. There is no rhyme. The following metre, called Śārdūla, is in frequent use.

In the following instances, H. denotes the Hitopadeśa. R. the Raghu Vamśam. G.D. Ganga Das, whose rules are given in Dr. Yates' Sanskrit Grammar.

--- UU- U-U UU- || ---U ---U -

बोमेका । तविहा । रिषोपि । विहगाः ॥ सम्प्राप्नु । वन्त्वापदं

H. i. 53.

vyōmai kân | tavihā | riṣōpi | vihaḡāh || samprāpnu | vantyā  
padam

After the twelfth syllable there is cæsura, the harmonic pause: which in these pages will be marked ॥. This metre is very often used: In the Gīta Govinda there is an instance, in a song ending with these words:

कन्दर्पोऽपि यमा यतेवि रचयन् ॥ शार्दूल विक्रीडितं

Kandarpō | piyamā | yatēvi | rachayan || Śārdūla | vikrīḍitam

The concluding words, “Śārdūla vikrīdita,” give the name of the metre, which is also called Śārdūla.

Some metres have two pauses: Thus the मन्दाक्रान्ता Mandākṛāntā: in which “The Cloud Messenger” is composed.

--- - ॥ ०० ००० - ॥ - ० - - ० - -

मीनान् मूर्खैः ॥ प्रवचनपटुर् वातुलो जल्पकोवा

H. ii. 25.

Maunān mūrkhah ॥ pravachana paṭur ॥ vātulō jalpakō vā

The name is recollected by this line :

मन्दाक्रान्ता ॥ तदनुनियतं ॥ वञ्चिता ॥ मेतिवाला G.D.

“By slow and persevering efforts the maid is subdued.”

This is one of the memorial lines framed by Ganga Dās; with Dr. Yates’ translation: which I use throughout.

The Sragdhara metre also has two pauses

--- - ० - - ॥ ००० ००० - ॥ - ० - - ० - -

Instance, from the Sakuntalā, verse 7 :

ग्रीवाभङ्गाभिरामं ॥ मुहुरनुपतति ॥ स्रन्दनेदत्तदृष्टिः

Grīvā bhang ābhirāmam

muhur anupatati

syandanē datta dṛiṣṭih.

Four such lines make the stanza. The memorial line is

मूर्तिर्गोपस्त्रविष्णो ॥ रवतु जगतिवः ॥ स्रग्धराहारिहारा G.D.

The Indra vajrā इन्द्रवज्रा is a short metre : of which the first syllable is long or short at pleasure ; and therefore is marked x.

x - ० - - ० ॥ ० - ० - -

गुणागुणज्ञा ॥ गुणिनो भवन्ति

तेनिर्गुणं प्रा ॥ प्यभवन्तिदोषाः

H. i. 47.

Here the first syllable in the first line is short : in the second it is long.

In his notes on the *Hitopadeśa*, p. 280, Professor Johnson remarks that, “although not enjoined by a rule of prosody, a slight cæsura may often conveniently be made at the close of the fifth syllable.” The cæsura is of importance to composers, but the reader may safely neglect it. The Sanskrit writers on prosody divide every line of the Uniform metres into threes, disregarding harmony.

Horace uses a similar metre. “*Trahuntque siccas machinæ carinas.*”

More than a hundred Uniform metres are described : but not fifty are in use : and the few described in the next pages are all that the learner requires. For the present he may pass them by unread, and proceed to the *Āryā*.

The last syllable in each line by rule should be long : in practice it is free : either long or short at pleasure. The feet are,

--U -- || UU-U --

Or if the initial is short,

U-U -- || UU-U --

अर्थगमो नि ॥ ब्रह्मरोगिताच

प्रिया च भार्या ॥ प्रियवादिनीच H. Introd. 19.

In the first line of this instance the initial syllable is long “*artha :*” in the second, “*pri-yā,*” it is short.

If the first syllable is short it is called *Upendra Vajrā* : if the two are mingled, as they usually are, this is called *आख्यानकी*. But these names are needless. The one original name is enough : the others are not in use. Instances : H. Introd.

19, 25, 47. Book i. 27, 80, 114, etc., and R. ii. 1-74; v. 1-62, etc.

The Rāthōddhatā रथोद्धता -U- UUU || -U- U-

वियहः करितुरङ्गपत्तिभि

नौकदापि भवतां महीभृताम्

H. iii. 153.

In this instance the two lines forming the couplet run into one another. Instances: R. ix. 68; xi. 1-91; xix. 1-55.

The mark [ is a sign that this metre is unusual.

[ Swāgatā स्वागता -U- UUU- UU--

कुम्भपूरणभवः पटवै

वृक्षचारनिनदोऽभ्यसितस्याः

R. ix. 73.

[ Śālinī शालिनी -- -- -U- || -U- -

निर्घातिवैः कुञ्जली || नाञ्जिघासु

ज्यानिघ्नैः चोभया || मास सिंहात्

R. ix. 64.

## XII Syllables.

The Vamśasthavila वंशस्थविल 0-0 --0 0-0 -0-

नधर्मशास्त्रं || पठतीतिकारणं

H. i. ver. 16, 21, 115, 161, etc.

The Druta Vilambita द्रुतविलम्बित 000 -00 -00 -0-

विपदि धैर्यमथाभ्युदयेक्षमा

सदसि वाक्पटुता युधिविक्रमः

H. i. 32.

Also 52. Suhrid. 71.

[ Toṭaka तोटक 00- 00- 00- 00-

सतथेतिविनेतुर्द्वारमतेः

R. viii. 90.

## XIII Syllables.

[ Manjubhāṣiṇī मञ्जुभाषिणी

UU- U-U UU || -U- U-

इति विस्मृतान्यकर ॥ शीयमात्मनः R. ix. 69.

[ Praharṣiṇī प्रहर्षिणी --- UUUU -U- U--

निर्दिष्टां कुलपतिनास पर्यग्राह्या R. i. 95.

See R. iv. 87, 88; viii. 91, etc.

Matta mayūra मत्तमयूर -- -- -UU --UU --

हातातेति क्रन्दितमाकर्ष्य विषस-

स्रस्रान्विष्यन्वेतसगूढप्रभवंसः R. ix. 75.

## XIV Syllables.

Vasanta tilakam वसन्ततिलका

--U -U UU- || UU- U--

उद्योगिनं पुरुषसिंहमुपेतिलक्ष्मी

दैवेन देयमितिकापुरुषावदन्ति H. Introd. 31.

See H. i. ver. 41, 83, 137, etc. R. Book v. 63-73, etc.

## XV Syllables.

Mālinī मालिनी UUU UUU -- || -U- -U- -

सहिगगनविहारी कल्पध्वंसकारी H. i. 20.

See H. i. 218. R. ii. 75; v. 74, 75, etc.

## XVII Syllables.

Śikharīṇī शिखरिणी

U--- -- || UUU UU- || -UU U-

वरमौनकार्यं नच वचनमुक्तं यद्वनतं H. i. 145.

See H. 145, 146, 187, etc.



## Mandākṛāntā मन्दाक्रान्ता

-- -- ॥ 000 00- ॥ -0- -0- -

मीनाभूर्ध्वः ॥ प्रवचनपटु ॥ वीतुको जल्पकोवा H. ii. 25.

See ver. 160. R. viii. 94 ; xiv. 87, etc.

The Megha Duta is written in this metre.

## Hariṇī हरिणी

000 00- -- ॥ -- 0- ॥ 00- 0- Or thus

000 00- ॥ -- -- ॥ 0- 00- 0-

सरसि बज्रशस् ॥ ताराच्छाये ॥ क्षणात् परिवर्जितः

H. iv. 106. R. iii. 70.

## Prithvī bharam पृथ्वीभरं

0-0 00- 0- ॥ 000 - 0-- 0-

अरस्व ददितं हतं ॥ श्वशरीरमुद्धतितं

H. Notes, p. 108.

## XVIII Syllables.

[ Mahāmalikā : or, Nārācha ; or, Lalā, or Vanamālā.

000 000 -0- -0- -0- -0-

रघुपति रपि जातवेदोविशुद्धां प्रगृह्य प्रियां R. xii. 104.

## Charcharī चर्चरी

00- 00 ॥ 00- 00 ॥ 00- 00 ॥ 00-

The following hymn to Ananga is quoted from the Siva-karṇ-āmrītam, in the Śāradā tilakam.

शारणागत ॥ भरणातत ॥ कक्षणाकरहृदयं

सुरमानित परमाश्रुत शरमारित विमतं

शमलाखित कमलासन विमलासन विभुतं

भजमानस निजमाश्रयम् अजमाहृत मदनम्

**XIX Syllables.**

Śārdula. This has already been explained. This name is noticed in Colebrooke: but he gives the same title to a different metre, of eighteen syllables (m s j s r m).

**XXI Syllables.**

The Sragdhara. This has already been explained.

**XXV Syllables.**

[ The Krōncha-pada.

-UU -- || -UU -- || UUUU UUUU || UUUU UU-

क्रौञ्चपदासी चिचततीरा मदकल खगकुल कलकल हविरा G.D.

The native prosodians scan all metres by trisyllabic feet: and this one, like the Sragdhara, is fancied intricate because such scansion does not agree with the melody: but if divided as here shown, it is clear. This metre is the basis of the पञ्चटिका, which will presently be noticed.

**ALTERNATE UNIFORM METRE.**

Musical time is called Tāla तालः the “pollicis ictus,” as Horace calls it: hence the name Vaitāliya. The eighth canto of the Raghu Vamsa begins thus.

अथतस्त वि॥ वाह्वीतुकं UU- UU || -U- U-

ललितं बिभ्रत॥ एवपार्थिवः UU- -UU || -U- U-

atha tas|ya vi|vāha kau|tukam

lalitam bibhrata | ēva pārthivah

The alternate lines have one long syllable inserted after the

third. Each stanza has two such couplets. See Hitopad. Suhridb. 33, 85, 86. Sandhi, 101.

If a long syllable is added, the metre is called Aupachchhandasika औपच्छन्दसिक or 'A Variation.' Thus, Raghu Vamsa, ix. 66,

चमरानपरि ॥ तःप्रतिताञ्चः      ००-    ०० ॥ -०-    ०--  
 छचिदाकर्णवि ॥ छष्टमञ्जवर्षी      ००-    -०० ॥ -०-    ०--

This is used in the last canto of the Māgham, where the commentator observes "Sargēsmin Aupachchhandasikam vṛttam ; Vaitāliye gurv ādhikyāt" सर्गेस्मिनौपच्छन्दसिकं वृत्तं वैतालीयेगुर्वाधिकात् "In this canto the metre is (Aupachchhandasikam) a variation, being the Vaitāliyam with an additional long syllable."

A variety of this is called Pushpitāgrā पुष्पिताग्रा (Hitop. Suhrid. 42).

अहितहितवि ॥ चारशून्यबुद्धेः  
 श्रुतिविषयी बद्ध ॥ भिर्वहिष्कृतस्य  
 ०००    ००० ॥ -०-    ०--  
 ००० ०००० ॥ -०-    ०--

See also Hitop. Vighraha 145. Sakuntala, i. 32.

In all these metres the slōk has two similar lines: of which I cite the first alone. The final syllable of each couplet is long by rule: but in practice is often short, as here exhibited.

The alternate metres are popular: as Wilson observes (in his Grammar, p. 447) entire cantos of these occur in the Māgha, Kirātārjuniya, and Naishadha.

There are some varieties of the Vaitāliya: one is called Aparā vaktra: thus defined by Colebrooke, citing R. ix. 70 (p. 124 in vol. ii. of his Essays). "Both verses are (*i.e.* each half is) terminated by three Iambicks: and begin with four short

syllables: but one verse interposes a single short syllable, and the other a trochee." That is

$$\begin{array}{c} \text{UUUU} \\ \text{UUUU} \end{array} - \left\{ \begin{array}{c} \text{UU-} \\ \text{UU-} \end{array} \right. \text{U-} \text{U-}$$

स्फुटसुमधुरवेणु गीतिभि

स्तमपरवक्रमवेत्यमाधवं

G.D.

One variety of Vaitāliya, called Pravrittaca, runs thus:

In the first and third lines      U-    UUU    -U-    U-

In the second and fourth      -U-    UUU    -U-    U-

The even lines prefix a long syllable: and may be expressed thus,

$$\begin{array}{c} \text{Lines 1 and 3} \\ \text{,, 2 and 4} \end{array} \left\{ \begin{array}{c} \text{U-} \\ \text{-U-} \end{array} \right\} \text{UUU} \text{ -U-} \text{U-}$$

The following instance is given by Colebrooke (p. 79),

इदं भरतवंशभूभुतां

श्रूयतां श्रुतिमनो रसायनं

पवित्रमधिकं शुभोदयं

व्यास वक्त्रकथितं प्रवृत्तकं

"Listen to this pure auspicious and pleasing history of the race of Bharata, as uttered from the mouth of Vyāsa."

The notes appended by Mr. Colebrooke, in pp. 79 and 155, may require a little explanation: but these refinements are needless to learners.

The alternate lines are called by different names. The uneven lines (1 and 3) are called Udichya. The second and fourth, which are longer by one syllable, are named Prāchya. A stanza having four Udichya lines is called Chāru hāsini. One composed of four Prāchyas is named Aparāntikā.

## THE 'ĀRYA' चार्या.

The 'Ārya' uses feet that contain four breves, or the equivalents: having a long syllable in the

1st seat	- U U
2nd „	U - U
3rd „	U U -
Both long	- -
Four short	U U U U

Any one of these may be used in *even* seats, viz. 2, 4, 6. Each half must end in a long syllable: so it requires either - - the spondee, or U U - the anapæst. The following is in H. i. 33.

1	2	3					
सम्पदि ।	यस्यन ।	हर्षो					
4	5	6	7	8			
विपदिवि ।	षादो ।	रणेष ।	धीर ।	स्वम			
1	2	3					
- U U	- U U	- -					
4	5	6	7	8			
U U U U	- -	U - U	- -	-			
1	2	3					
तंभुव ।	नचय ।	तिस्रसं					
4	5	6	7	8			
अनयति ।	अननी ।	सु ।	तंवर ।	सम			
1	2	3					
- U U	- U U	U U -					
4	5	6	7	8			
U U U U	U U -	U	- U U	-			

In the eighth seat (in this instance) each half has a long. In the sixth, the first half has an amphibrach: but the second has a single breve.

This is the usual mode: having variations in the sixth and

eighth places. But a kind called **आर्या गीति** *āryā-gīti* has those places otherwise: Kālidāsa's *Nalodaya* has many instances: thus (canto ii. 41),

1	2	3					
आर्या गीति रक्षिणि ताभिः							
4	5	6	7	8			
सुटमद् भिरियम् द्विविद्वति रक्षिणि ताभिः							
1	2	3					
-	00	-	00	-			
4	5	6	7	8			
00-	00-	0000	-00	-			

and the second half is constructed in the same manner.

The final syllable in each half, by rule is long: but in practice is often short.

The amphibrach **Ja** **अजाप** is never used in the uneven seats: which are 1, 3, 5, 7. To aid the memory I express the rule thus:—"Aryæ sedibus imparibus prohibete Jajāpa." Here "aryæ" is a spondaeus, as "aureā" in the *Æneid* i. 698, and vii. 190.

The sixth foot in each half is either **NL 0000** or **J 0-0** or a single breve.

The few rules now given are sufficient to explain the *Āryā*. The remaining observations, which native tutors consider essential, may be considered at leisure. A metre used by Horace is similar to the *Āryā*.

Miserar' | est neq'a | mori  
 Dare lu | dum neque | dul | ci mala | vino  
 Lavere aut | exani | mari  
 Metuen | tes patru | æ | vulnera | linguæ

Tibi qua | lum Cytha | reæ  
 Puer a | les tibi | tē | las oper | osæ  
 que Miner | væ studi' | aufert  
 Neobu | le Lipa | ræ | i nitor | Hebri

UU- -UU --  
 UU- -UU | - | -UU --  
 UU- -UU --  
 UU- -UU | - | -UU --

Another Horatian metre is analogous: thus,

Sic te diva potens Cypri  
 Sic fra | tres Hele | næ | lucida | sidera, etc.

-- -UU -U-  
 -- -UU | - | -UU -UU

But these are Uniform metres: whereas the *Āryā* has many melodious variations. The following species, some of them mere matters of curiosity, are preserved in Yates' Grammar. The fanciful instances there copied from Gangā Dās, are various hymns, so contrived as to exhibit the name of the species. But I shall subjoin passages from popular poems.

The first, called पथ्या *Pathyā*, or ordinary, has already been explained.

2. *Vipulā* विपुला, a "broad or extensive" class, admitting several varieties. Some are composed entirely of breves, except of course the final syllables. This is called *Nā-vipulā*, because composed of (Na) tribachs. Some verses in the same *Āryā* metre are written (excepting the sixth seat as usual) entirely in long syllables: this is called *Mā-vipulā*: because it may be measured by (molossi) feet of three longs: which of

course would seem against the prescribed principles: thus in the Sāṅkhyā Kārikā

Alpa grantham spashtam      -- -- --

The name denotes the pause (see Colebrooke, p. 154), and if this is in the first half it is called “ādi vipulā;” if in the second “antya vipulā;” if in both, “ubhaya vipulā.” Some of the learned consider this name, and “chapalā” *variable*, to have the same meaning. The Āryá by rule admits only five sorts of feet: but the Vipulā rule admits nearly every variety consistent with the original principle.

The following instances are framed by Gangā Dās. The first is पञ्चा and is thus exemplified.

कृष्णः । शिशुः सु । तोमे  
वक्ष्य । कुलटा । भिराह । तोनगृ । हे  
अणमपि । वसत्य । साविति  
अगाद् । गोष्वां । य । शोदा । आ

--      U-U    --  
-UU    UU-    U-U    -UU    -  
UUUU    U-U    -UU  
U-U    --    U    --    -

“Krishna, this boy of mine, being called by the milkmaids, will not remain at home a single moment: thus said his venerable mother.”

One variety runs thus:

वृन्दा । वनेस । सीसं  
कस्य । कुमका । खनिहित । तगुय । छिः



खेरमु । स्तार्पित । जेषुः

कृष्णो । यदिमन । सि । कःख । गैः

--    0-0    --  
 --    00-    0000    00-    --  
 -00    -00    --  
 --    0000    101    --    --

“If Krishna, reclining negligently against a tree in the Vrinda wood, and playing his flute with a smiling face, remains in the mind, then what is heaven?”

The next three instances point to a matter of mere curiosity. It is regarding the use of the amphibrachys (Ja) in the fourth seat. In H. ii. 5

आलस्यं स्त्रीसेवा । सरोज

ālas | yam strī | sēvā | sārōgā

Here the fourth foot of the first half has (Ja) the amphibrachys sārōga: the same occurs in verses 161, 162 and elsewhere. This is called मुखचपला Mukha chapalā, or “Καλλιπηγη.”

But this may occur in the second half, and then is named जघनचपला Jaghana chapalā or “Καλλιπυγη.” So in H. ii. 74 the second half has

प्राप्यम नृप्यवि शेषं भवन्ति

Here is the amphibrachys in the fourth seat; “bhavanti.”

But sometimes the amphibrachys occupies the fourth seat in each half. This is called उभयचपला Ubhaya chapalā: or Mahā chapalā (see Colebr. p. 154), or simply चपला chapalā. In Greek this might be styled αμφικαλη or περικαλη. Thus in the philosophical treatise Sāṅkhyā Kārikā, verse 61,

प्रकृतेः सुकुमारतरं न किञ्चिदस्तीति नेमतिर्भवति

या दृष्टा स्तीति पुनर्न दर्शनमुपैति पुरुषस्य

Prakṛiteh | sukumā | rataram

Nākimchi, etc.

Yā drisht | āsmi | ti punar

Nā dārshā, etc.

“Nothing, in my opinion, is more gentle than nature : once aware of having been seen, she does not again expose herself to the gaze of soul.” (Colebrooke.)

These instances of Chapalā may be passed over by the learner, being of no importance.

## ON RHYMING METRES.

A few metres use a closing rhyme, connecting two lines into one couplet. One is called Prajñāṭika प्रज्ञाटिका or Manjari मञ्जरी. It is similar to the Kronchapada, already described : but that is uniform, whereas the Manjari admits feet equivalent to a spondee, being nearly the same as those used in the Āryā : excepting U—U (Jaganam), and the feet used are,

—UU     B     having a long in the first place.

UU—     S     in the third.

--         Gā, the spondee.

UUUU     NL four shorts.

The last syllable in each line is long.

Mūḍha ja | hīhi dhan | āgama | trishṇam

Kuru tanu | buddhi ma | nah suvi | trishṇam

—UU     —UU     —UU     --

UUUU     —UU     —UU     --

The Mūḍha-bōdha or Mallet of Delusion, a popular carol

attributed to the ancient sage Sankarachārya, was first printed by Sir William Jones, who remarks that "it is composed in regular anapæstic verses according to the strictest rules of Greek prosody." But he gives no analysis of the metre, and none can be found in any published volume. Yet those who have listened to the verse as chanted by learned Brahmans will perceive that the definition I have given is correct.

### मोहमुग्धरः

- |                                      |      |      |      |    |
|--------------------------------------|------|------|------|----|
| 1. मूढ च। ह्रीहि ध। नागम। तृष्णां    | -UU  | -UU  | -UU  | -- |
| कुच तनु। बुद्धिम। नःसु वि। तृष्णां।  | UUUU | -UU  | -UU  | -- |
| यत्नम। से निच। कर्मो। पात्तं         | -UU  | -UU  | --   | -- |
| चित्तं। तेन वि। नोदय। चित्तं ॥       | --   | -UU  | -UU  | -- |
| 2. का तव। कान्ता। कस्ये। पुचः        | -UU  | --   | --   | -- |
| संसा। रो -यम। तीव वि। चिचः           | --   | -UU  | -UU  | -- |
| कस्य। त्वं वा। कुत आ। यातः           | --   | --   | UU   | -- |
| तत्त्वं। चिन्तय। तदिदं। धातः ॥       | --   | -UU  | UU   | -- |
| 3. मा कुच। धनजन। यौवन। गर्धं         | -UU  | UUUU | -UU  | -- |
| हरति नि। मेघा। त्वाखः। सर्वं।        | UUUU | --   | --   | -- |
| माया। मयमिदं। मखिखं। हित्वा          | --   | UUUU | UU   | -- |
| ब्रह्मप। दं प्रवि। शाशु वि। दित्वा ॥ | -UU  | -UU  | -UU  | -- |
| 4. नखिनी। दखगत। जखव। त्तरखं          | UU   | UUUU | UU   | UU |
| तद्। ज्जीवन। मतिशय। चपखं             | --   | -UU  | UUUU | UU |
| चणमिह। सखजन। संगति। रेका             | UUUU | -UU  | -UU  | -- |
| भवति भ। चार्णव। तरण्ये। नौका ॥       | UUUU | -UU  | UU   | -- |

5. याव। अजननं। ताव। अरणं      --    UU-    --    UU-  
 ताव। अजननी। अठरे। शयनं ।      --    UU-    UU-    UU-  
 इति सं। सारे। स्फुटतर। दोषः      UU-    --    UUUU    --  
 कथमिह। मानव तव संतोषः ॥      UUUU    -UU    UU-    --
6. दिनया। मिन्यौ। सायं। प्रातः      UU-    --    --    --  
 शिशिरव। सन्ती पुनरा। यातः ।      UUUU    --    UU-    --  
 कालः। क्रीडति। गच्छ। त्वायुः      --    -UU    --    --  
 तदपि न। मुञ्च। त्वाशा। वायुः ॥      UUUU    --    --    --
7. अङ्गं। गलितं। पलितं। मुण्डं      --    UU-    UU-    --  
 दन्तवि। हीनं। यातं। तुण्डं ।      -UU    --    --    --  
 करधृत। कम्पित। शोभित। दण्डं      UUUU    -UU    -UU    --  
 तदपि न। मुञ्च। त्वाशाभाण्डं ॥      UUUU    --    --    --
8. सुरवर। मन्दिर। तदतल। वासः      UUUU    -UU    UUUU    --  
 शय्या। भूतल। मजिनं। वासः ।      --    -UU    UU-    --  
 सर्वप। रियह। भोग। त्वागः      -UU    -UU    --    --  
 कलसु। खं न क। रोति वि। रागः ॥      -UU    -UU    -UU    --
9. शची। मित्रे। पुत्रे। बन्धौ      --    --    --    --  
 मा कुब। यत्नं। वियह। सन्धौ ।      -UU    --    -UU    --  
 भव सम। चित्तः सर्वं। च त्वं      UUUU    --    --    --  
 वाञ्छ। स्वचिरा। बदि विष्णुत्वं      --    UU-    UU-    --
10. अष्टकु। कायल। सप्तस। मुद्रा      -UU    -UU    -UU    --  
 ब्रह्मपु। रन्दर। दिनकर। चद्राः ।      -UU    -UU    UUUU    --  
 न त्वं। नाहं। नायं। लोकः      --    --    --    --  
 तदपि कि। मर्थं। क्रियते। शोकः ॥      UUUU    --    UU-    --

- |                                    |      |     |     |    |
|------------------------------------|------|-----|-----|----|
| 11. स्वयि मयि। वाच्य। वैको विष्णुः | UUUU | --  | --  | -- |
| वर्धे। जुष्यसि। मय्यस। हिष्णुः।    | --   | -UU | -UU | -- |
| सर्वे। पश्चा। तन्वा। तानं          | --   | --  | --  | -- |
| सर्व। चोत्सृज। भेद। ज्ञानं ॥       | --   | -UU | --  | -- |
| 12. बाह। स्थाव। त्नीडा। सक्तः      | --   | --  | --  | -- |
| तदण। स्थाव। तदणी। रक्तः।           | UU-  | --  | UU- | -- |
| वृद्ध। स्थाव। श्लिता। मग्नः        | --   | --  | --  | -- |
| परमे। ब्रह्मणि। को पि न। जग्नः॥    | UU-  | -UU | -UU | -- |
| 13. द्वादश। पञ्चदश। काभिर। शेषः    | -UU  | -UU | -UU | -- |
| शिष्टा। णां कथि। तो भुप। देशः।     | --   | -UU | -UU | -- |
| धेषां। नैष क। रोति वि। वेकं        | --   | -UU | -UU | -- |
| तेषां। कः कुरु। तामति। रेकं ॥      | --   | -UU | -UU | -- |

TRANSLATION, BY SIR WILLIAM JONES.

*The Mallet of Delusion.*

1. Restrain, deluded mortal, thy thirst of acquiring wealth; excite an aversion from it in thy body, understanding, and inclination: with the riches which thou acquirest by thine own actions, with these satisfy thy soul.

2. Who is thy wife, who thy son; how extremely wonderful is even this world; whose *creature* thou also *art*; whence thou camest; meditate on this, o brother, *and again* on this.

3. Make no boast of opulence, attendants, youth; all these time snatches away in the twinkling of an eye: checking all this illusion like *Maya*, set thy heart on the foot of Brahme, speedily gaining knowledge of Him.

4. As a drop of water moves tremulous on the lotos-leaf, thus is human life inexpressibly slippery: the company of the virtuous *endures* here but for a moment; that is our ship in passing the ocean of the world.

5. The body is tottering; the head grey; the mouth toothless: the delicate staff trembles in the hand which holds it: still the flagon of covetousness remains unemptied.

6. How soon are we born! how soon dead! how long lying in the mother's womb! how great is the prevalence of vice in this world! Wherefore o man hast thou complacency here below?

7. Day and night, evening and morning, winter and spring, depart and return: time sports, life passes on; yet the wind of expectation continues unrestrained.

8. To dwell under the mansion of the high gods at the foot of a tree, to have the ground for a couch, and a hide for vesture; to renounce all extrinsic enjoyments; whom doth not such devotion fill with delight?

9. Place not thy affections too strongly on foe or friend, on a son or a kinsman; in war or peace; be thou even-minded towards all, if thou desirest speedily to attain the nature of Vishnu.

10. The Eight great mountains, the seven seas, Brahme, Indra, the Sun, and Rudra, *these are permanent*: not thou, nor I, nor this or that people: wherefore then should anxiety be raised in our minds?

11. In thee, in me, in every other being is Vishnu; foolishly art thou offended with me, not bearing my approach: see every soul in thine own soul; in all places lay aside a notion of diversity.

12. The boy so long delights in his play; the youth so long pursues his damsel; the old man so long broods over uneasiness, that no one meditates on the Supreme Being.

13. This is the instruction of learners delivered in twelve distinct stanzas; what more can be done with such as this work fills not with devotion.

Another instance is given of this metre. It is said that a serpent lodged in a dry tree was described in a dry verse by a Vedānti,

शुष्को । वृक्ष । क्षिप्र । त्वये

-- -- -- --

तदुपरि । सर्प । क्षिप्रति

UUUU -- -UU

for which Kālidāsa proposed, extempore, in the same metre,

नीरस । तद्वरिह निवसति निवटे -UU UUUU UUUU UU-  
 कोटर । मध्ये । कुटिसुभु । जङ्गः -UU -- UUUU --

The Moha Mudgara was printed in the Telugu character at Madras in 1865: and to it is subjoined a continuation in fifteen stanzas, beginning thus,

काते । कान्ता । धनगत । चिन्ता  
 वातुल । कितव । नास्तिनि । यन्ता  
 चिजगति । सञ्जन । सङ्कति । रेका  
 भवतिभ । चार्णव । तरणे । जीका

There are some popular melodies unnoticed in the treatises on Prosody. In the twenty-first canto of the tenth book of the *Sri Bhāgavat* there are a set of *गोपिकागीत* Milkmaids' Carols, which are usually considered musical, free from prosodial rule. But we shall find they are regular, allowing of a variation in the beginning of a line. The final syllable is free.

UUU } -U- -U- U-  
 -U }

अयति । तेधिकं । अकना । ब्रज  
 अयत । इन्दिरा । शम्भद । वहि ।  
 दयित । वृक्षता । दिष्टता । वका  
 स्वयि धृ । तासव । स्वावि । चिन्वते etc., etc.

This metre is not explained in the *Manjari*; nor by *Ganga Dās*, *Colebrooke*, *Yates*, or even in *Weber* (p. 371-377), where he describes the eleventh system.

#### DANDAKA.

The Dandaka दण्डक is a chant, dithyrambic metre, or poetical

prose: having the feet --U --U two long syllables followed by a breve, or as some express it U-- U-- which is the same. It is of unlimited length: and in printing it may be conveniently divided into lines having four or five feet in each. It usually commences with UUU UUU U-U. At the close one or two longs may be added. The native treatises as usual give numerical rules, which Colebrooke records. The instance he adduces (p. 144) runs thus,

UUUU UU-U | --U | --U | --U etc.

प्रचलितकरिहन्ति । पर्यन्त । चंचल । खाघात etc.

Various names which he mentions, are given to various sorts: but what has now been stated will explain them all.

This is all the student requires regarding Sanskrit Prosody. No native tutor will teach it in this plain way: but I never met a single pandit who could expound all the metres given in these few pages.



## APPENDIX.

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As it is my object to simplify the Prosody, I have given only such rules as are in general use, and in the following pages such matters will be noticed as are valued by the learned, though of small utility to the learner. If at a future day he reads a native treatise on the subject, or Weber's German volume, he will find a wilderness of rules tending rather to impede than facilitate his progress.

The letters used as names of the prosodial feet were selected at an early age, and have been in use throughout India for three thousand years at least. They are combined in an ancient line, written by Pānini,

Ya mā tā rā ja bhā na sa la gam

यमाताराजभानसलगं

Each of these syllables is the name of a foot: and that syllable with the next two will exemplify the foot. Thus the first three are Yāmātā, which is the foot Y. The next three Mātārā make the foot M. Then Tārāja are the foot T. Rājabha is R, while Jabhāna is J. Bhānasa is B, the dactyl. Nasala is N, the tribrach; and Salagam is S, the anapæst. The closing syllables are L for breve and G for a long.

Some other feet are known by names merely compounded from those already given.

GREEK NAME.		SANSKRIT EXPRESSION.	INSTANCE.
Choriambus	-UU-	bha-gam	ebrietas
Antispastus	U--U	ya-lam	Alexander
Ionic à majore	--UU	ta-lam	producere
Ionic à minore	UU--	sa-gam	similes sint
Pæan I.	-UUU	bha-lam	temporibus
„ II.	U-UU	ja-lam	potentia
„ III.	UU-U	sa-lam	animatus
„ IV.	UUU-	na-gam	celeritas
Epitrite I.	U---	ya-gam	salutantes
„ II.	-U--	ra-gam	concitati
„ III.	--U-	ta-gam	communicans
„ IV.	---U	ma-lam	incantare
Proceleusmatic	UUUU	na-lam	hominibus

The Tables of Uniform Metres given by Mr. Colebrooke and Dr. Yates are correct and valuable, but require some explanation. Being translated from native works they are rendered intricate with arithmetical contrivances apparently intended to involve the art in mystery. For instance, if we are searching for a definition of that familiar metre, the Śārdula, we first must count the syllables in one line : these being nineteen, we consult Yates, who places it (p. 370) under the “Nineteenth Genus” as “Species 3rd.” But he omits the names. To find the name we must turn to p. 246, where, at “xix,” is given the name of the Genus “Atidhriti;” and here, at No. 3, we discover the name sought.

Mr. Colebrooke, always exact, but not always clear, makes the matter more intricate (in p. 163) by changing the numeral, thus: instead of the xixth he marks the genus as xivth, and defines it "xiv Atidhriti,  $19 \times 4 = 76$ ;" and here is the metre Śārdula, given as the *first* species: defined thus "Śārdūla vicriditā, or Śārdūla ( $12 + 7$ ) *m s j s 2 t g* = S D 2 T A + S I C." The numerals denote that there is a pause or cæsura after the twelfth syllable. The letters "*m s j s 2 t g*" denote the feet maganam, saganam, etc., and the capitals S D, etc., give the initials of a spondee, a dactyl, and so on.

In translating Ganga Dās's prosody Dr. Yates has preserved the memorial lines, which are useful as recording the names. But another arrangement would be easier. Thus the ninth canto of the Raghu Vamsa opens with this metre,

UUU -UU -UU -U- NBBR

To discover the name we must first count the syllables: as they are twelve, we turn to Yates, where, under the 12th Genus (p. 357) we find it as the 9th species. But to learn the name we must refer to p. 425, where, at xii. 9 is the "Druta Vilambita."

Stenzler, in his prosodial notes on the poem, follows the native routine, but using still further obscurity. Instead of stating that there are twelve syllables, he says "Jagati, sive disticha 48 sylls.," leaving the reader to guess that as there are forty-eight in the stanza there are twelve syllables in the line.

Jagati is merely a mysterious word for twelve. This and the other similar names are rarely remembered even by excellent pandits: and are of no use.

The names of the Chhands.

I उक्थ	XIV शर्करी
II अत्युक्थ	XV अतिशर्करी
III मध्या	XVI अष्टी
IV प्रतिष्ठा	XVII अत्यष्टी
V सुप्रतिष्ठा	XVIII धृति
VI गायत्री	XIX अतिधृति
VII उष्णिह् (Nom. उष्णिक्)	XX छति
VIII अनुष्टुप् (Nom. अनुष्टुप्)	XXI प्रकृति
IX वृहती	XXII आकृति
X ऐकति	XXIII विकृति
XI बिष्टुप् (Nom. बिष्टुप्)	XXIV सत्कृति
XII जगती	XXV अतिछति
XIII अतिजगती	XXVI उत्कृति

Metres of greater length are called **दण्डक**, musical prose, of which there are many varieties.

Dr. Rosen, the learned editor of Colebrooke, confessed to me that he had printed the tables without understanding them.

The metres mentioned as having less than eleven syllables are often portions of longer kinds. They are seen only in native books on prosody, and are of no advantage to the student.

The letters M, B, J, R, G, L, etc., denote the feet according to the ancient method.

XI. Verses having eleven syllables in each line.

1. इन्द्रवज्रा --U -- ॥ U U-U -- 2 T J --

Example given by G.D. गोष्ठेगिरिसम्बन्ध रेणधृत्वा । दृष्टेऽवन्नाहति-  
युक्तवृष्टी Holding over them a mountain in his left hand.

2. उपेक्षवज्रा U-U -- ॥ UU- U-- JTJ--

उपेक्षवज्रादिमणिच्छटाभिः Shining with the pearly brightness of  
thunderbolts, etc.

3. सुमुखी UUU U-U U-U U- N2JLG

तिमिरमुदस्य मुखंसुमुखी She, beautiful, (beheld) his darkness-  
destroying face.

4. शालिनी --- --U- -U-- M2TGā

पुंसां अज्ञाशालिनी विष्णुभक्तिः True faith in Vishṇu (promotes  
the holiness) of men.

5. वातोर्मी --- -UU --U -- MBTGā

वातोर्मी पोत मिवाक्षो धिमध्ये As a raging wind destroys a boat  
in the midst of the sea.

6. भ्रमरविलसिता --- -UU UUU U- MBNLG

फुल्लवल्ली भ्रमरविलसिता An expanded flower adorned with  
humming bees.

7. अनुकूला -UU --U UUU -- BTNGā

स्यादनुकूलाजगतिनकस्य Is there any one in the world whose  
(wish) has not been granted?

8. रथोद्धता -U- UUU ॥ -U- U- RNRLG

छण्वेषुनिनदैरथोद्धता She was startled at the sound of  
Krishṇa's flute.

9. स्वागता -U- UUU । -UU -- RNBGā

स्वागतादरकरः सुरवर्गः All the gods respect him.

10. दोधक -UU -UU । -UU -- 3BGā

देवसदो धकदम्बतलस्थः Placed at the foot of the Kadamba  
tree, under which the gods assemble.

11. मोटनक --U U-U U-U U- T2JLG

चानूरमहा भटमोटनक The destruction of the great armies of the infernals.

12. श्लेनी -U- U-U -U- U- TJTLG

श्लेन्यशेषलोकापवनी सदा White and constantly purifying all people.

## XII.

1. चङ्खवर्त्त -U- UUU -UU UU- RNBS

चङ्खवर्त्त निहितं घनतिमिरैः The path of the moon is obstructed by thick darkness.

2. वंशस्खविष U-U --U U-U -U- JTJR

विष्वासवंशस्खविषं मुखा निक्षिः The sweet-toned flute (was filled) by the breeze of his lips.

A grammarian has here remarked that the metre commonly employed in Greek Tragedies much resembles this "twelfth class." But the tragic metres are variable, while those in the Sanskrit system are Uniform.

3. जलोद्धतगति U-U UU- U-U UU- JSJS

कलिन्दतनयाजलोद्धतगतिः The swelling motion of the waters of the Yamunā.

4. भुजङ्गप्रयात U-- U-- U-- U-- 4Y

भुजङ्गप्रयातं कृतसागराय O Serpent! (make) your departure quickly to the sea.

5. तोटक UU- UU- UU- UU- 4S

मुदितो ऽटक्क्षेरपनेतुमर्च Go, happy to obtain freedom from sin in the iron age.

6. स्रम्बिणी -U- -U- -U- -U- 4R

मूर्तिराखां मनीषोरसि स्रम्बिणी May his form be a bracelet in my bosom.

7. वैश्वदेवी --- --- ०-- ०-- 2M2Y  
 आतः सम्पन्ना राधया वैश्वदेवी O brother! every goddess will be worshipped.
8. प्रमिताक्षरा ००- ०-० ००- ००- SJ2S  
 प्रमिताक्षरा मुररिपोर्भणितिः The melodious sounds of Krishna's voice.
9. द्रुतविलम्बित ००० -०० -०० -०- N2BR  
 द्रुतविलम्बितचारविहारिणं Enchanting by his swift, slow and delightful paces.
10. मन्दाकिनी ००० ००० -०- -०- 2N2R  
 पद्मजलरहि यस्य मन्दाकिनी From whose lotos-feet the Mandākinī sprung.
11. विचित्रा ००० ०-- ००० ०-- NYNS  
 विपिनविहारेकुसुमविचित्रा (His form) is adorned with flowers when he wanders in the grove.
12. तामरस ००० ०-० ०-० ०-- N2JY  
 तवमुखतामरसं मुरशब्दो Thy lotos face, o enemy of Mura.
13. मालती ००० ०-० ०-० -०- N2JR  
 जलिरपि चुम्बति मालतीं मुहुः And the bee is constantly embracing the flower.
14. मणिमाला --० ०-- --० ०-- TYTY  
 जातप्रतिबिम्बा शोणामणिमाला An image like a chaplet of red pearls.
15. जलधरमाल --- ०००० --- MGNLMG  
 तापोच्छेदे जलधरमालानया New clouds for the destroying of heat.

## XIII.

1. प्रहर्षिणी --- ००० ०-० -०-- MNJRG  
 संसारे मतिरभवत्प्रहर्षिणी In the world he was delighted.

2. वचिरा, or, प्रभावती U-U -UU UU- U-U- JBSJG  
परिभ्रमन् ब्रह्मवचिराङ्गनान्तरे Wandering among the beautiful  
women of Vraja.

3. मत्तमयूर --- --U U-- UU-- MTYSG  
कीलानृत्यं मत्तमयूरध्वनिकान्तं Rendered vocal by the noise of  
peacocks full of play.

4. चण्डी UUU UUU UU- UU- U 2N2SG  
चरणकमलयुगचापलचण्डी Terrible in the dance of his lotos-like  
feet.

5. मञ्जुभाषिणी UU- U-U UU- U-U- SJSJG  
मुदमच्युते वधितमञ्जुभाषिणी She, speaking pleasantly promotes  
the joy of the imperishable one.

6. चन्द्रिका UUU UUU --U --U - 2N2SG  
शरदमृतवृक्षचन्द्रिकाबालिते Enjoying the autumnal rains (by the  
side of a river) irradiated by the light of the moon.

7. कलहंस, or, सिंहनाद  
UU- U-U UU- UU- - SJ2SJG  
यमुनाविहारकुतकेकलहंसः A drake in the pleasant parts of the  
Yamunā.

8. प्रबोधिता UU- U-U UU- U-U - SJSJG  
स्मितमातताण सपदिप्रबोधिता Being awaked at that time she  
smiled.

9. मृगेन्द्रमुख UUU U-U U-U -U- - N2JRG  
बुधितमृगेन्द्रमुखंमुगा उपेत्य A deer falling into the mouth of a  
hungry lion.

#### XIV.

1. असंवाधा --- -- UUU UUU --- MGa2NM  
साधूनांवाधां प्रशसयतु स कंसारिः May the foe of Kamsā assuage  
the afflictions of the virtuous.



2. वसंततिलक --U -UU U-U U-U -- SB2JGā  
 फुल्लं वसन्ततिलकं तिलकं वनाद्याः The tila plant and the glory of  
 the groves is full blown.

3. अपराजिता UUU UUU -U- UU- U- 2NRSLG  
 यदुज्जययमूः परैरपराजिता The army under the command of the  
 son of Yadu was invincible.

4. प्रहरण कलिका  
 UUU UUU -UU UUU U- 2NBNLG  
 व्यथयति कुसुमप्रहरणकलिका O Cupid! thy flow'ry arrow gives  
 great pain.

5. वासन्ती  
 --- --U UUU --- -- MTNM Gā  
 कंसाराती नृत्यति सदृशी वासन्तीय When the destroyer of Kamsa  
 dances he resembles the Vāsanta tree.

6. लोला --- UU- --- -UU -- MSMBGā  
 मुग्धे यौवनलक्ष्मीर्विद्युद्विभमलोला O fair one, the glory of youth  
 is transient as a flash of lightning.

7. नान्दीमुखी UUU UUU --U --U -- 2N2TGā  
 सरसखगकुलापनान्दीमुखीयं It's surface is rendered vocal by  
 the chirping of birds.

#### XV.

1. शशिकला, or, शशिलेखा  
 UUU UUU UUU UUU UU- 4NS  
 मलयजतिलकसमुदितशशिकला The crescent painted (on his fore-  
 head) with sandal paste.

2. मालिनी  
 UUU UUU -- ॥ - U-- U-- 2NGā ॥ G2Y  
 धृतमधुरिपुलीला मालिनी पातु राधा May Rādhā who assumed the  
 colour of Madhu's destroyer grant protection.

3. **जीवाश्म** --- --- --- --- 5 M

रासोद्भासनीडग्नोपीभिः सार्धं जीवाखैः Full of play with the  
sprightly playful milkmaids.

#### 4. विपिनतिथयः

UUU UU- UUU -U- -U- NSN2R

**विपिणतिलवृक्षं विकसितं वसन्तागमे** The tila plant is in full bloom in the opening of spring.

5. तूष्णीम् -० -० -० -० ॥ -० -० -० -

**R J R J R 7 trochees and a long.**

पञ्चबाणवाणशालपूर्णहेमसूयवं A golden quiver full of Cupid's  
arrows.

## 6. चन्द्रलेखा

--- -U- --- U-- U-- MRM2Y

राधाभोदस्य गर्भे लीना यथा चक्रेलेखा Rādhā was like the moon  
shining a little through a dark cloud.

7. चित्रा --- --- --- U-- U-- 3M2Y

**शेखरशुक्ला हारावन्धसगल सत्त्वर्जविषा** His form is ornamented with a necklace of wild flowers, resembling one of bright pearls.

## XVI.

1. चित्र, or चित्रसंग, or चंद्रला, double Samānica (says Colebr.)

**-U- U-U -U- U-U -U- U 8 trochees**

स्त्वां सदैव वासुदेव पुष्पलम्भापादसेव । वन्द्यपुष्प विश्वेश संक्षरामि  
गोपवेश (In this metre each line ends in a breve). I muse  
on thee, o Vishṇu, the worship of whose feet imparts  
virtue, having thy tresses wreathed with wild flowers, dis-  
guised as a cowherd.

## 2. गद्यविषयसित

-UU -U- UUU UUU UUU - BR3NG

**कंसनिदेशदृष्यद् वभगजविलसितं The prancing of the huge elephant ruled by Kamsa.**

## 3. चक्रिता

- 00 00 - - - - - 0 000 - BSMTNG

दुर्जयदनुज श्रेणी दुष्टष्टाशत चक्रिता (The earth) was terrified at the wicked pursuits of the almost invincible giants.

## 4. विचित्र, or, पञ्चचामर

8 iambicks 0 - 0 - 0 - 0 - ॥ 0 - 0 - 0 - 0 -

सुरद्रुमूलमण्डपेवि ॥ चिचरत्न निर्मिते He dwells in a house made of shining pearls, at the root of a celestial tree.

## 5. मदनललित

- - - - 00 000 - - - - 000 - MBNMNG

राधात्यर्थमदनललितान्दोले ससवपुः Rādhā is languishing on the swing (balancing doubt) of love.

## 6. वाणि 000 0 - 0 - 00 0 - 0 - 0 - - NRBJRG

स्फुरतुममानने प्यनयुवाणिरीतिरम्य May the goddess of speech now inspire in me the graces of poetry.

## 7. प्रवरललित

0 - - - - 000 00 - 0 - - YMNSRG

हरौ वीयादीदृक्प्रवरललितवस्त्रवीनां May this delightful sport of the mikmaids prevail with Hari.

## 8. अचलधृति

000 000 000 000 000 0 16 breves 5NL

अचलधृतिरदयतुमुकृतिरुद्विखलु May he who sustained the mountain only shine into my virtuous heart.

## 9. गरुडवत् 000 0 - 0 - 00 0 - 0 - 0 - - NJBJRG

गरुडवत् सुरारिभुजनेत्र संचासने It is like the cry of the eagle when it frightens the monstrous serpents of the giants.

## XVII.

## 1. शिखरिणी

U-- --- || UUU UU- -UU U- YMNSBLG

करादस्य अष्टे ननु शिखरिणी दृश्यतिशिरो

र्विलीनाःसः सत्त्वं नियतं मवधेयं तदखिलैः

See! should this mountain fall from the hand of this child, we shall certainly be destroyed: this should be thought of by us all.

## 2. पृथ्वीभर

U-U UU- U- || U UU- U-- U- JSJSYLG

दुरन्तदनुजेश्वरप्रकरदुःस्वपृथ्वीभरं The misery of the earth corrupted by the wicked giants.

## 3. वंशपत्रपतित

-UU -U- UUU - || UU UUU U- BRBNBLG

नूतनवंशपत्रपतितं रञ्जनि जलस्रवं A drop of water fallen by night upon a fresh leaf.

## 4. मन्दाक्रान्ता

--- - || UU UUU - || -U- -U- - MBN2TGā

मन्दाक्रान्ता तदनुनियतं वञ्चता मेति बाला By slow and persevering efforts the maid is subdued.

## 5. हरिणी

UUU UU- || --- - || U- UU- U- NSMRSLG

व्यधित सविधि नैचि नीत्वा ध्रुवं हरिणी गणात् Bramha took the deer's eyes and gave them (to these women).

6. नर्घटक, or, with another cæsura, कोकिलक. This may have a pause at the 7th and 13th syllables.

UUU U-U -UU U-U U-U U- NJB2JLG

हचिर पदावली घटितनर्घटकेनकविः The poet (describes) him in many pleasing verses of this kind.

## 7. हारिणी

--- - ॥ 00 000 --- 0 ॥ -- 0- MBNMYLG  
 सा कंसारे रञ्जि नक्तं राधा मनोहारिणी How is it possible that  
 Rādhā should not captivate Krishna's foe.

## 8. भाराङ्गाङ्गा

--- - ॥ 00 000 - ॥ 0- 00- 0- MBNRSLG  
 भाराङ्गाङ्गा ममतनुरियं गिरीङ्ग विधारणात् This body of mine is  
 oppressed with sustaining the great mountain.

## XVIII.

## 1. कुसमितलता

--- -- ॥ 0 000 0- ॥ - 0-- 0-- MTN3Y  
 क्रीडाकालिन्दी खलित सहरी वारिभिर्दी चिन्ताली  
 वतीः खलङ्गिः कुसमितलता वेक्षिता मन्दमन्दं

The flowering shrubs, slightly shaken by the southern breezes which  
 raise a gentle swell in the playful Yamunā.

## 2. नन्दन

000 0-0 -00 0- ॥ 0 -0- -0- NJBJ2R  
 चित्तिजन नन्दनं ब्रजसखे सुखाय वृन्दावनं O friend! go to the Vrinda  
 wood, the delight of the earth, for happiness.

## 3. नाराच 000 000 - ॥ 0- -0- -0- -0- 2N4R

ननु विकिरति नेचनाराचमेषातिहृच्छेदनं Lo! she sends the heart-  
 piercing arrow from her eye.

## 4. चिचलेखा

--- - ॥ 00 000 0- ॥ - 0-- 0-- MBN3Y  
 प्रीतं तस्यां नयनयुगमभूत् चिचलेखामृतायां His dear eyes were fixed  
 on this wondrous beautiful creature.

## 5. शार्दूल खलित

--- 00- 0-0 00- --0 00- MSJSYS  
 क्त्वा कंसमृगे पराक्रमं विधिं शार्दूल खलितं Kamsa having by his  
 power formed himself into a mimic tiger for hunting the deer.

## XIX.

## 1. मेघविस्फूर्जिता

U-- --- ॥ UUU UU- ॥ -U- -U- - YMNS2RG

निशानृत्य दिव्युद्दि लसित लसन्मेघविस्फूर्जिताचेत् If the clouds at night  
are luminous with the vivid flashes of lightning.

2. छाया Like the preceding, only instead of -U- -U- it  
has U-- U--

नतस्त्रां घ्रेच्छायामुपगतवतां संसार तीव्रा तपः The distresses of life  
do not affect those who have taken refuge in the shadow  
of his feet.

## 3. शार्दूलविक्रीडित

--- UU- U-U UU- ॥ --U --U - MSJS2TG

नम्रेषे भवतां हते भवमहा शार्दूलविक्रीडित I will not trouble you  
with this wide gaping tiger of a world.

## 4. सुरसा

--- -U- - ॥ UU UUU U- ॥ - UUU - MRBNYNG

गोविन्दो वल्लवीनामधर रससुधं प्राप्य सुरसां Govinda obtained  
delicious nectar of the milkmaids.

## 5. फुल्लदाम

--- -- ॥ UUU UUU - ॥ -U --U -- MGā2N2TGā

माली दैतारो न्यपतदनु पमं स्वस्तरोः फुल्लदाम An unparalleled branch  
of flowers from the celestial tree fell on the head of the  
opposer of the demons.

## XX.

## 1. सुवदना

--- -U- - ॥ UU UUU U- ॥ - UU U- MRBNYBLG

आनन्दाश्रु मुताशी ॥ वसति सुवदना ॥ योगी कर सिक्का Filled with  
ecstasy she dwells, having her eyes full of tears of joy.

## 2. गीतिका

UU- U-U U-U -UU -U- UU- U- S2JBRS LG

विद्धे हरिं खलुवल्लवी जवयाव चामर गीतिका (The flute) attended with the fanning and singing of the milkmaids, inspired Hari.

## 3. वृत्त

-U -U || -U -U || -U -U || -U RTRTRTGL

विचवृत्तली जया निसर्गव्यदेहकूपविधमेव (He pleases) by the various movements and gestures of his enchanting form.

## 4. शोभा

U-- --- UUU UUU --U --U -- YM2N2TGā

महाशोभा मौली मिकदलिपटलीः छण्ण सा कापिवल्ली Krishṇa! there is a certain creeper having its head adorned with a multitude of bees.

## XXI.

## 1. स्रग्धरा

--- -U - || UUU UUU - || -U -U - MRG,NNG,RRG

मूर्तिर्गोपस्य विष्णो ॥ रवतुजगतिवः ॥ स्रग्ध राहारहारा May the body of Vishṇu the herdsman, wearing a wreath and a necklace of pearls, preserve you in the world.

## 2. सरसी

UUU U-U -UU UUU UUU UUU -U- NJB3NR

अवरचयदच्युतो ब्रजमृगी जवनासरसीषु विधम The imperishable one was versed in amours with the deer-eyed stream-like maids of Vraja.

## XXII.

## 1. हंसी

--- --- -- || UUU UUU UUU UUU -- 2M Gā, 4N Gā

कंसरातो पञ्चलिङ्ग ॥ सरभस गतिरिह विजसति हंसी See, Hari, how the agile swan is playing amid the lilies.

## 2. मदिरा

-UU -UU -UU -UU || -UU -UU -UU - 7BG

माधवमासिविवस्तर केशर पुष्पसखामदिरामुदिताः Topsy with the  
pure juice of the opening flowers of spring.

## XXIII.

## 1. चद्रितनया

UUU UU -U || U UU - || UU UU UU NJBJBJS

चितिवस्ये -स्ति। कंसशमनसवेति तमयो चद्रि तनया The daughter  
of the mountain said, etc.

## 2. मत्ताक्रीड

— — — || U UUU U || UU UUU UUU UU- MMT4NS

मुग्धोन्मीलनमत्ताक्रीडं मधु समय सुखममधुरमधुरसात् Full of sport  
from the sweet honey, easily obtained in spring.

## XXIV. तन्वी

-UU --U U || UU UU- || -UU -UU UUU U--

Each line may be divided thus, according to the cæsura  
pause. -UU -- UUUU UU- BGāNLS

Followed by -UU -UU UUUU -- 2BNLGā

माधव। मुग्ध। मधुकरविहारीः

कोकिल। कूजित। मलयस। मीरैः

कम्पमु। पीता। मलयवसलिषीः

स्त्रावणतो -प्यविगततनुदाहा

पद्मपलाशी विरचितशयने

देहवसंज्वर भरपरिदूने

निश्चसतीसा मुञ्ज रतिपद्वर्ष

ध्यामस्ये तवनिवसति तन्वी

Thy fair one, o Mādhava, is dwelling in solitude, trembling at the moun-



tain breezes, which are attended with the song of the cuckoo, and the hum of the wanton bees of spring ; yet glowing with heat through having bathed in sandal water, and reclining on a bed composed of lotos leaves, which are greatly agitated by the heat arising from the body.

XXV. क्रीडपदा, which like the preceding may be divided into two lines. Such metres might be considered not uniform but alternate.

-UU -- -UU -- BGā BGā  
UUUU UUUU UUUU UU- 3NLS

क्रीडप। दासी। चिचत तीरा  
मदकल। खगकुल। कलकल। बधिरा  
फुल्लस। रोज। त्रेणि वि। लासा  
मधुमु दि। तमधुप। रवरभ। सक्करी  
फेनविनास। प्रोज्जल। हासा  
ललित ल। हरि भर। पुलकित। सुतनुः  
पञ्च। हरे सौ। कस्सन। चेतो  
हरति तरलगति। रहिम कि। रणजा

See, Hari ! whose mind does not the swift Yamunā captivate? which has its sides impressed with the footsteps of paddy birds, is rendered vocal with the sweetest notes, adorned with full-blown lotoses, rendered enchanting by the hum of bees tipsy with honey, having its surface covered with bright foam, and beauteous with rolling waves.

XXVI. मुञ्जकविबुधित, thus divided at the pauses,

----- -- -- 2 M Gā  
UUUU UUUUU U- 3 N L G  
U-U U-U - 2 J G

चक्षन्नागस्त्रीभि र्भक्त्या  
मुकुलित करकमलद्युगं

छतस्तुतिरच्युतः  
 पायाद् मिच्छन् काशिन्दी  
 ब्रह्मन्त निजवसति वृह  
 भुजङ्गविष्टं शितं

May Achyuta preserve you, who is worshipped with uplifted hands by the affrighted female serpents, and who destroys the pride of the tremendous snake dwelling in a bed of the Yamunā.

XXVII. In this class are placed the Dandaka, already described; and other modes of composition for which there are no rules.

### THE UDGATA OR ODES उद्गता

There are some wild carols seldom reducible to prosodial rules, wherein the poet follows his fancy, “*numerisque fertur lege solutis*,” as Horace says. Mr. Colebrooke (p. 131) cites the following from the twelfth canto of the Kirāt Arjuniya: wherein, as in the fifteenth canto of Magha’s epic poem, the Udgatā occurs.

UU- U-U UUU -	NJNG
UUU UU- U-U -	NSJG
-UU UUU U-U U-	BNJLG
UU- U-U UU- U-U -	SJSJG

अद्यतचपास्तु तनयेन  
 सदसि विहितं मधुद्विषः  
 मानसं सहतनचेदिपतिः  
 परवृद्धिं मत्सरिमनोहि मानिनां

But the king of the Chēdis was impatient of the honours which the son of Pāṇdu commanded to be shown in that assembly to the foe of Madhu; for the mind of the proud is envious of the prosperity of others.

Another variety, named ललित runs thus (G.D. Yates 444):

UU-	U-U	UU-	-	SJSG
UUU	UU-	-U-	-	NSRG
UUU	UUU	-UU	-	2NBG
UU-	U-U	UU-	U-U	- SJSJG

विज्ज्वास बोपतदशीषु  
तरङ्गितनद्या प्रभोदता  
छन्द नयन चक्षोर युगे दधती  
सुधांशु क्षिरयो र्मिविधमं

The resplendent Yamunā glides briskly among the youthful shepherdesses, reflecting the tremulous light of the moon's beams on the bright eyes of Krishṇa (Yates).

Another kind of Lalita.

UU-	U-U	UU-	-	SJSG
UUU	UU-	U-	U-	NSJG
UUU	UUU	UU-	UU-	2N2S
UU-	U-U	UU-	U-U	- SJSJG

ब्रजसुन्दरी समुदयेन  
मुदितमन सा प्रपीयते  
हिमकर गलित मिवा मृतकं  
ललितं मुरारि मुखचम्बुविष्कृतं

The sweet nectar distilled from the beaming face of Mura's enemy, is like that which falls from the moon, and is imbibed by the beauteous happy youth of Vraja.

Another variety of Udgatā runs thus.

UU-	U-U	UU-	U	SJSG
UUU	UU-	U-U	-	NSJG
-UU	UUU	U-UU	-	BNJLG
UU-	U-U	UU-	U-U	- SJSJG

अधवासवस्त्वचनेन  
 वधिरवदनस्त्रिलोचनं  
 क्कामिरहितमभिधारयितुं  
 विधिवत्तपांसिविदधेधर्मवयः

Then Dhananjaya (Vulcan) at the command of Indra with a pleasing countenance performed the appointed austerities to secure the favour of the tireless three-eyed one." (Id. p. 385.)

Another variety, called Saurabhaca (ib. p. 386).

UU-	U-U	UU-	U	SJSG
UUU	UUU	-U-	U-	NNRLG
-U-	UUU	-UU	-	RNBG
UU-	U-U	UU-	U-U	- SJSJG

परिभूतफुल्लशतपत्र  
 वदनविसृतगन्धविधमा  
 कस्यहसहरतीहहरे  
 मुखपद्मसौरभकसातवान्मुता

O Hari! whose heart does not the astonishing sweet fragrance of thy lotos-lips enchant? for it far excels the scent proceeding from hundreds of blooming lilies.

The eighth book of the Māgha closes with this verse, which the commentator calls वृत्तमुज्ञेयं an unknown metre.

- |                         |   |                |
|-------------------------|---|----------------|
| 1 इतिधौतपुरंधि मत्सरान् | a | UU- UU - U-U - |
| 2 सरसिसिमन्त्रेण        | b | UUU U-U -U     |
| अथिमात्तवतोतिशायिनी     | c | UU- UU- U-U -  |
| ममलांगभासः              | d | UU -U- U       |
| 3 अवलोकातधिव द्यादवा    | e | UU- UU -U- U-  |
| 4 नपरवाराशे             | f | UUU ---        |
| शिशिरेरोचिषा            | g | UU- -U-        |
| व्यापांततीषुमंजुमीषे    | h | U-U -U- U--    |

All this is one stanza, in four lines of unequal length marked 1, 2, 3, 4.

The divisions here marked *a*, *c*, *e*, are alike : the other lines are irregular. This metre does not appear in any work on prosody.

In the musical compositions, such as the Gītā Govinda, the laws of harmony supersede those of prosody ; this very name instead of -- U is accented at pleasure Gōvīnda : and Krishna often becomes (U – an iambus) Kṛishnā. The well-known song, first printed by Sir William Jones in his Essay on the Musical Modes of the Hindus, beginning खलित खवङ्गलता परिशीलन को-मल मलय समीरे etc., sufficiently exemplifies this liberty.

## ON THE SANSKRIT SYMBOLS USED FOR NUMERALS.

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IN Sanskrit chronology, arithmetic, and explanations of the Prosody, numerals are often expressed by symbols: in words on the plan of a Memoria Technica. The cypher is expressed by *sky*, *space*, or any synonyme of those words. Any phrase for the *moon*, the *earth*, or the *body*, stands for *one*. The unit is usually named first. A date occurs, stated thus, “Rītu, naga, vārdhi, himāmsu; signifying the *six* seasons, the *eight* mountains, the *four* seas, and the moon: beginning from the unit the import is 1, 4, 8, 6. Again: “Śara, bāhu, Rāma, vasudhā” represent, 5, 2, 3, 1; that is, the year of Śālivahāna 1325. In an edition of the Rāmāyan the date is stated “Nayana, dharādha ’rshi nalina-vairi sankhya, Sādhāraṇa-nama sambat-sara,” that is, “in the year titled Sādhāraṇa, having the number *eyes*, *hills*, *sages*, *moon*.” This is 2771, and denotes SS. 1772, answering to A.D. 1850. Each sign of the zodiac being assigned a separate sun, any name of the sun denotes *twelve*. In one inscription “a pair of suns” denotes 1212. “Nētra, Sūrya, Chandra” (eyes, suns, moon) represent 2, 12, 1: that is, 1122, eleven hundred and twenty-two.

Occasionally numerals are mingled with symbols: thus: “Nav’ āmbara, dvi, himāmsu.” Nine, sky, *two*, moon, that is (9, 0, 2, 1) 1209.

In most of the Sanskrit treatises on prosody such enigmatic names are used : thus in the Śārdūla metre, the pauses fall on the syllables denoted by the number of “Mārtāṇḍas” (suns ; viz. twelfth), and of the Munis (sages ; viz. seven).<sup>\*</sup> This method increases the difficulty, and is therefore popular. Having been much embarrassed by these refinements, I think an explanation may be useful. The same system appears in volumes on Mathematicks and Astronomy. Thus in Dr. H. Kern’s translations from Āryā Bhatta,† a verse (in the Āryā metre) is cited :—

गुरुभगवा राशिगुणा आश्वयुजाद्या गुरोरब्दाः ॥

गुरुभगवानां संख्या जिनयमवेदार्तुहव्यभुजगुणा ॥

“The revolutions of Jupiter, multiplied by the number of the signs (12) are the years of Jupiter, called Aṣwayuja, etc. : his revolutions are equal to the number of the Jinas (24) a couple (2) the Vedas (4) the seasons (8) the fires (3). (i.e. 364, 224).”

The method of decyphering this, is explained in the following pages.

Besides the names given by Mr. Prinsep, a set of Jyautisha phrases (marked J.) will also be noticed.

Each name has several synonyma : thus for Sea we may use Ocean, Neptune, etc.

The 0, cipher, is called kha, ananta, ākāśam, ambara, vyoma, denoting space, sky, heaven, the endless (circle).

1. Any name of the moon, Adonis ; as Chandra, Indu, etc. The earth, prithvi, bhū, ku. The body, tanu, etc. (J.) Vana. alone, solitary ; rūpa, form, face.

2. Paksha, a wing ; netra, eye ; bāhu, arm ; hasta, hand ;

<sup>\*</sup> See the Sruta Bodha, printed in the Journal Asiatique, Dec. 1854, by M. Ed. Lancereau, who has added a translation in French.

† In the Journal of the Royal Asiatic Society, vol. xx. of 1863, p. 378.

karna, ear. Yamam, a brace, couple, pair. Champa or champaca, "the gold flower: because there are two species." (See Prinsep's Journal, vol. iii. p. 210.)

3. Any name of Fire (vahni, agni, Krishānu, Vaisvānara), because in the Yajna sacrifice three fires were lighted. 'Netra,' the three eyes of Siva. 'Rāma,' there being three heroes of this name (Synonymes, Dāsarāthī, etc.). 'Guṇa,' quality, called Sattwa, rajas, tamō, guṇah. 'Loka,' or 'jagat,' worlds: heaven, earth, and hell. 'Tricam,' a trio. [Sahōdara, a brother. J.]

4. The Vedas. Jala-nidhi, or Ambu (waters), as there are four seas. Yuga (the four Ages), or Krita (the golden age), being the earliest. Koshtu (the corners; of a square). [Bandhu, J. a kinsman.]

5. Arrows, or Indriya, the senses: Cupid having five arrows, supposed to denote the five senses. Ratna (gems), Breaths (prāna) Sons (Suta, putra, etc.), Elements (Bhūt).

6. Limbs (anga), Tastes (rasa), Tunes (rāga), Seasons (ritu), as the year is divided into six seasons. The Sciences (Tarka, etc.), Ari: or Śatru, being the senses or passions described as the "six foes" of our happiness: being the sources of temptation.

7. Sages (a muni, a rishi, etc.), or Atri, who is the first of the seven. Musical notes (ut, re, mi, etc., called Swara). Mountains (adri, naga, etc.), as there are seven of note; or the name of any one of them, as Himāvat. Horses (because the Sun has seven to his car). Principles, elements (dhātu, etc.). [Wives, J. as Kalatram.] Mārutā (the seven winds), thus mārutā yōjanē, seven leagues off.

8. Vasu (a certain tribe of demi-gods). Elephants (Gaja,



Danti, etc.), the eight that stand under the eight points of the heavens. [Fortune, as mangala, bhūti, etc. J.]

9. Randhra, orifices (eyes, ears, nostrils, etc). Planets (graha, including the sun and moon).

10. Sides (Dik, disha, etc.), the eight points of the compass, with the zenith and nadir. Pancti: thus Rāvana was pancti-grīva, ten-necked: a party or society of ten. In J. the word Karma is in use.

11. Siva or Rudra: eleven demi-gods so called. [J. adds the word lābha.]

12. Sūrya: because each month has its own sun. Pushkara, a set of 12, as 12 years. Also the signs of the zodiac. See a Jyotish poem in the R.A.S. Journal, 1863, p. 378.

Mr. Prinsep has given a longer list: but I do not find that the additional names are in use; a few, however, are well known: thus—

24. The Jinas, a set of gods worshipped by the Jainas (see R.A.S.J. 1863, p. 378).

32. Danta, Teeth: the number of the human teeth.

The following dates, a few out of many instances, exemplify the method. The numerals are those of the era of Sālivāhana, which commenced in A.D. 79. The year A.D. 1800 is ss. 1722, A.D. 1860 is ss. 1782. The dates now to be quoted are engraven on marble.

ss.

235 is expressed Pancha, Tricam, lochana: that is, five and three and eyes.

888. Vasv' asht' āshta. (R.A.S.J. 1826, vol. xx. part 3, p. 372.) Here the first word is a symbol, the others are plain numerals.

1012. Ravi (12), Vyoma (a zero), Indu (the moon).

1021. Sasi (moon), pacshi (sides), kha (sky), aikē (one). Colebrooke's Essays, ii. 391.

1119. Randhra (nine), subhr āmsu (moon), rūpa (form), nakshatra nāyaka (moon).

In the Sruta bōdha, a Sanskrit treatise on Prosody, there is printed Vēdair Āndhrair yatra, etc., and the French version says that this alludes to an "Āndhra dynasty of nine princes in Magadha." This is an error. In the Chhandō manjari it is more correctly printed 'randhra:' thus, Vēdair *randhrair* atau, ya sa gā *Mattamayurah*.

1181. Chandra (one), Kari (elephants), Sasānkan (two moons).

1225. Bāñ ācshi yugmam sasi. That is (five) arrows, two pairs (eyes), and moon. In the R.A.S.J. iv. 124, this is misinterpreted 1245.

1325. Sara, bāhu, rāma, vasudhā. But in another inscription Sara, bhuja, rāma, chandra. In another, Sara, danta, chandra. Here danta (teeth) denotes thirty-two.

1343. Sasi, vahni, vēda, hara drik, 'Moon, fires, vedas, and Siva's single eye. In this instance the unit is named not first but last.

1458. Vasu, bāña, bhuvana gañitē sakē. This is quoted by Westergaard in the introduction to his Radices Sanscriticæ (Bonn, 1841), but by oversight he has omitted the first numeral : as here printed it is only 458.

1753. Krishānu, Bān, āswa, śasānka śakē. This is the date (A.D. 1831) of the book 'Nīti Sankalanah,' printed at Calcutta in the Bengali character.

1764. Vēd ārtu, sapt, ēndum itē sakē. Date of an edition of the Kuvalayānandam printed at Punā. In this the numeral *seven* is used.

1772 (A.D. 1850). Nayana, dharādhara, Rishi, Nalina Vairi ; i.e. eyes, hills, sages, moon. Date of an edition of the Rāmāyan printed at Madras.

## NUMERICAL SYMBOLS

### WHEREIN ENGLISH WORDS ARE USED.

This is an effort to adapt European words to the Hindoo method. The reckoning commences at the right hand. Thus 1862 would be 'nine, six, eight, one,' or 'Muse, Spring, Ei.'

0. the cipher, zero, is expressed Air, space, sky. Egg, oval, round, globe, orb. Also by Greek letters,  $\alpha$ ,  $\beta$ ,  $\gamma$ ,  $\delta$ , as will be shown.

1. Aries, Ram, Moon.

2. Taurus, Bull.

The rest are represented by words chiefly of one syllable, having so many letters.

3. Cat, dog, owl, elk, fox, bat.

4. Ship, boat, brig, tree, wood.

5. Horse, steed, racer, prize.

6. Season, spring, summer, autumn, winter.

7. Rainbow ; either syllable is enough : rain, or bow.

8. Strength, Vic[toria] : abbreviated Vic.

9. Crocodile, alligator, telescope, telegraph (the first syllable suffices). The nine 'Muses.'

10. Pho[tograph], Archimedes, Coromandel.

11. Electricity, Nightingale, the French Onze.

12. Jury, Douze. Thus 1262 is Bull, spring, douze, or Taurus, summer, bull, Aries.

13. Mediterranean, Treize, Tred[ecim]. Thus 1362 is Bull, spring, treize.

14. Trans[formation], Cons[tantinople]. Thus 1496 is Spring, muse, Trans. In the rest I omit the Ten, which is common to all.

15. Any word connected with *hand*, as finger. Thus 1500 is Beta hand, and 1558 is Vic. horse, hand. 1515 is hand hand.

16. Any word connected with a bee, which has six feet and a six-sided cell. Thus 1646 is Spring, boat, bee; or Season, ship, winter, moon.

17. Any word connected with a week, as Sunday. Thus 1769 is Muse, spring, week; or thus, Cro, summer, bow, ram.

18. Ei. Thus 1815 is Hand Ei. 1869 is Tel, Spring, Ei. 1800 is Beta Ei.

19 is Cro Ram.

23 is Sky, bull; or Globe, Taurus.

A figure that is repeated is expressed by Two or Pair. Thus 1855 is Two Lights and Ei. A figure thrice used is expressed Thrice or Trio. Thus 1777 is Two Bows and a Week. And 1666 would be Spring, summer, and bee. Sky, spring, Ei is 1860.

Many ciphers together, as 000, 0000, are represented by letters of the alphabet. Thus C or Co is three ciphers; E or Eo is five ciphers. 40,000,000 is written Go West. Here G, being the seventh letter, stands for seven ciphers. Fo Spring = 6,000,000.

Greek or Hebrew letters may be used. Thus (Zeta being the sixth letter) Zeta-Spring = 6,000,000. Or, if we use Hebrew letters, Vau-Winter.

Or, a Greek *word* beginning with the requisite letter. Thus

Thetis Socrates = 800,000,000. Thus for 4, denoting four ciphers, we may use Delphin.

Verses framed on these methods will be more easy to recollect than those given in Grey's *Memoria Technica*.

The same method may be pursued in other languages, the Cipher, One, and Two, being disposed of as already stated.

In French, 3, Rat, âne. 4, Lion, Chat, Mari, Ours. 5, Loire, Femme, Aigle, Seine. 6, Cheval, Enfant, Pascal. 7, Ecureil, Cupidon, Boileau, Fenelon. 8, Elephant, Rousseau. 9, Corneille, Massillon, Empereur.

In Greek, 3, *φως, θηρ, εαρ* (or, *δι χαριτες*). 4, *ερωσ, λεων, κυων*. 5, *Αθηνη, Έκτωρ*. 6, *Όμηρος, αρκτος*. 7, *Αλέκτωρ, χελιδων*. 8, *Σωκρατης φασιανος*. 9, *χαριτες, δι μουσαι*.

In Latin, 3, Ver, Lux, Pax. 4, Cura, Fors. 5, Domus, arbor. 6, Ensis, scutum. 7, Ovidius, Oceanus. 8, Victoria, certamen. 9, Virgilius, or Musæ.

THE END.

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